TOHO FILMS

Vol.8

YURIKO HOSHI

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YOKO TSUKASA

TOHO FILMS AWARDED INTERNATIONAL PRIZES

1954 SEVEN SAMURAI
The Silver Lion of Saint Marc at the Venice International Film Festival.
DOOMED
The Silver Bear Prize at the Berlin International Film Festival.

1956 SAMURAI, THE LEGEND OF MUSASHI
Academy Award, The Best Foreign Language Film.
FLOATING CLOUD
The Best Actress Award at the Asian Film Festival.

1958 MUHOMATSU, THE RIKISHAMAN
The Golden Lion of Saint Marc at the Venice International Film Festival.

1 9 5 9 THE HIDDEN FORTRESS

The Silver Bear Prize at the Berlin International Film Festival.

1 9 6 0 THE WAYSIDE PEBBLE

The Catholic Prize at the Saint Sebastian International Film Festival.

THE SEA OF ERABU

The Silver Golden Prize at the Venice Documentary Film Concours.

1 9 6 1 DOOMED

Selznick Golden Laurel Award.

YOJIMBO

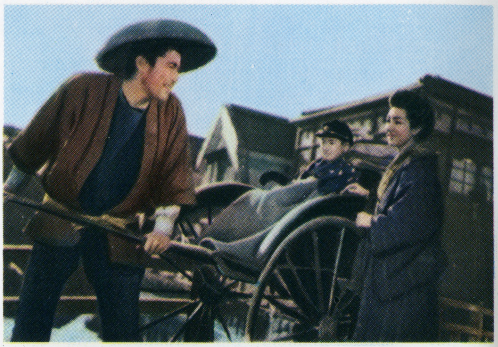
The Best Actor Award at the Venice Internatinal Film Festival.

HAPPINESS OF US ALONE

The Best Actress Award at the San Francisco Film Festival.

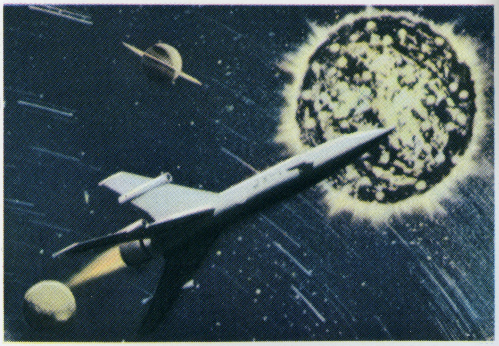
HIT TOHO PIX SC
THE WORLD OV

SEVEN SAMURAI

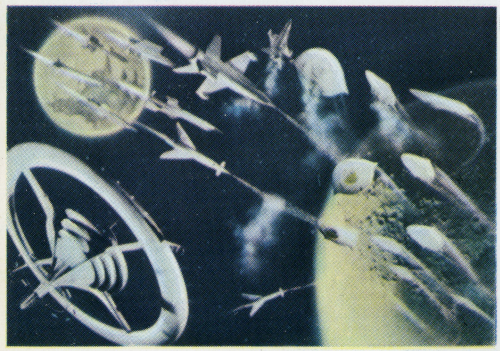


MUHOMATSU, THE RIKISHAMAN

THE HUMAN VAPOR



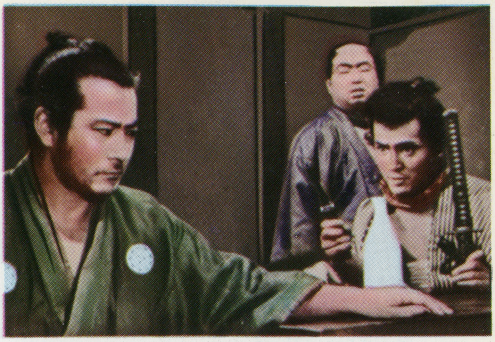
GORATH



BATTLE IN OUTER SPACE

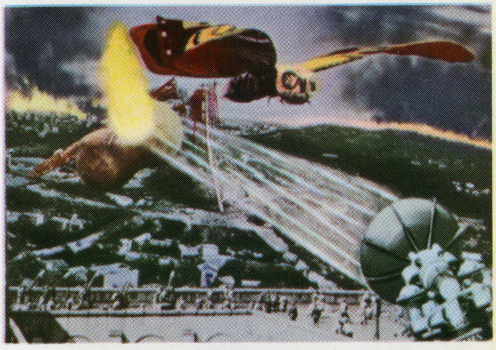
THE HIDDEN FORTRESS

REENED ER!



YOJIMBO

THE THREE TREASURES



MOTHRA

DOOMED

THE LAST WAR

VARAN

KING KONG VS GODZILLA

The Incredible True Story of 47 men who Avenged the Vicious Execution of Their Master

CHUSHINGURA

(47 RONIN)

EASTMANCOLOR • TOHOSCOPE

Produced by TOHO CO., LTD.
Executive Producers
SANEZUMI FUJIMOTO
TOMOYUKI TANAKA
HIROSHI INAGAKI
Directed by HIROSHI INAGAKI
Screenplay by TOSHIO YAZUMI
Photographed by AKIRA IFUKUBE
Music by KAZUO YAMADA

Starring

KOSHIRO MATSUMOTO

YUZO KAYAMA

YOKO TSUKASA

MICHIYO ARATAMA

TOSHIRO MIFUNE and TOHO's superb cast

March, 1701. The Tokugawa Shogunate in old Edo is busy preparing a great feast to welcome Imperial guests. Among those supervising the preparations are Asano, Lord of Akoh, and Lord Kira, a high-ranking official in the Shogunate.

Kira, basically a sinister individual, hates Asano because of a difference in their basic personalities: Kira bows to traditional corruption; Asano loathes it. Kira goads Asano at every opportunity, and mere minutes before the Imperial visitor is about to arrive, Asano, unable to tolerate Kira's insults, draws his sword in Edo Castle and slashes him on the face. But before he can kill Kira, others in the area surpress him.

Without regard to circumstances, a high court, considering only the fact that Kira was the victim and Asano, the assailant, sentences the kind Lord to death and declares that his fief be surrendered to the Shogunate.

Naturally, Asano's loyal retainers in Akoh are shocked at the news. Some advocate mass suicide. Others insist on standing against the Shogunate and refusing to surrender their holdings. Still others propose peaceful submission of their fief and somehow rebuilding the clan around Asano's younger brother.

Eventually, it is decided to surrender peacefully, but Chief Retainer Oishi craves revenge. He vows to kill Kira and thus avenge his master's death.

Pursuing an elaborate plan to attain their goal, Oishi moves to Kyoto, where he apparently settles down to a life of carousing. Other loyal retainers, now without posts, engage in various kinds of employment. All wait.

But Kira, hardly one to be caught napping, suspects them of treachery and keeps himself perpetually surrounded by an army of bodyguards. He sends spies to find out what the retainers are doing, particularly to check on Oishi. But the loyal Asano men would seem to be planning nothing.

Finally, Kira is convinced his fears are unwarrented and dismisses his bodyguards—the move for which Oishi and his men have been waiting so long.

Oishi and his following go into action: 47 loyal Asano retainers attack Kira's mansion, drag the old man outside and butcher him where he stands.

Mission accomplished, the 47 Ronin follow their beloved master to enternity . . . by mass harakiri.

14 reels 5660 meters 240 min.

MONSTER AGAINST MONSTER! BATTLE OF THE CENTURY!

KING KONG vs GODZILLA

EASTMANCOLOR • TOHOSCOPE

(KING KONG tai GODZILLA)

Executive Producer TOMOYUKI TANAKA
Screenplay by SHINICHI SEKIZAWA
Directed by INOSHIRO HONDA
Photographed by HAJIME KOIZUMI
Music by AKIRA IFUKUBE
Director of Special Effects
EIJI TSUBURAYA

Starring
TADAO TAKASHIMA
YU FUJIKI
MIE HAMA
AKIKO WAKABAYASHI
ICHIRO ARISHIMA

King Kong, the fabulous mammoth gorilla, is found to be alive in the Solomon Islands about 62 miles south of Bougainville when, during a fantastic electrical storm one night, he appears seemingly from nowhere and slaughters a giant octopus.

Television men, in response to demands from sponsors to create a giant publicity stunt, travel to the Solomon Islands and, with the help of the natives, succeed in getting the monster to drink a narcotic. When King Kong falls into a coma, they bind the huge creature to a raft and tow it to Tokyo.

However, the effects of the drug wear off as the strange cargo nears Tokyo, and with a display of strength King Kong frees himself and wades to Japan on his own.

Godzilla, the terrible reptile that belches forth fire, awakens from its sleep inside an iceberg in the Arctic Ocean. It immediately succeeds in destroying a nuclear submarine sent to kill it and, with sure homing instincts, slogs slow but sure toward Japan. It heads south from the Bering Straits and, hugging the coasts of Kamchatka and the Chishima Islands, it arrives in Japan through Matsushima Bay. Destruction lies in its wake.

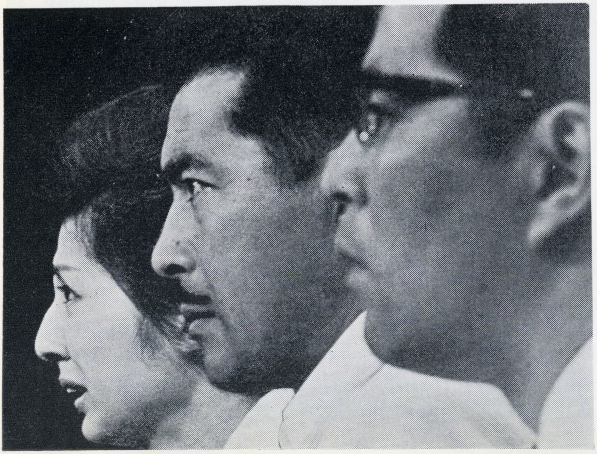
Godzilla moves south! King Kong moves north!

With the beast's natural instincts, each monster feels that a deadly enemy is near. Yet, driven by the desire to kill the opponent, each advances, crushing, destroying, killing, razing everything or everybody in its path, toward the place where they at last meet—Chuzenji Lake. Here, they test each other's strength, but seperate temporarily.

The citizens, fearing both monsters and unable to kill them with earthly weapons, decide the only hope is to force each monster to kill the other.

A spectacular duel is arranged on the summit of Mt. Fuji, and King Kong is victorious. But after he has won. . . .

7 reels 2659.9 meters 97 min



FROM SUCCESS TO BANKRUPTCY BY RANSOMING ANOTHER MAN'S SON.

THE RANSOM HIGH and LOW

TOHOSCOPE

(Tengoku to Jigoku)

Produced by TOHO CO., LTD.
Executive Producers TOMOYUKI TANAKA
RYUZO KIKUSHIMA
Directed by AKIRA KUROSAWA
Screenplay by AKIRA KUROSAWA
HIDEO OGUNI
RYUZO KIKUSHIMA
Photographed by CHOICHI NAKAI
Music by MASARU SATO

Starring

TOSHIRO MIFUNE

TATSUYA NAKADAI

KYOKO KAGAWA

TATSUYA MIHASHI

TAKASHI SHIMURA

Kingo Gondo, executive director of the National Shoe Company, meets with three other executives from the same firm in his beautiful Yokohama mansion. Their purpose is to change the production policy of the company: Instead of making expensive footwear, long famous for good quality and durability, they would switch to a low-cost mass-produced line of shoes and thus increase sales and income.

But to make this change, the president must be eased out of office. At the next executives' meeting, Gondo submits there is no need to trick the president out of office, for Gondo has been buying National Shoe stock for years and now has assets amounting to the 50 million yen necessary to obtain the remaining 19% of stock required for the controlling interest. Following his purchase of stock, Gondo would naturally become president and thus be able to dictate company policy.

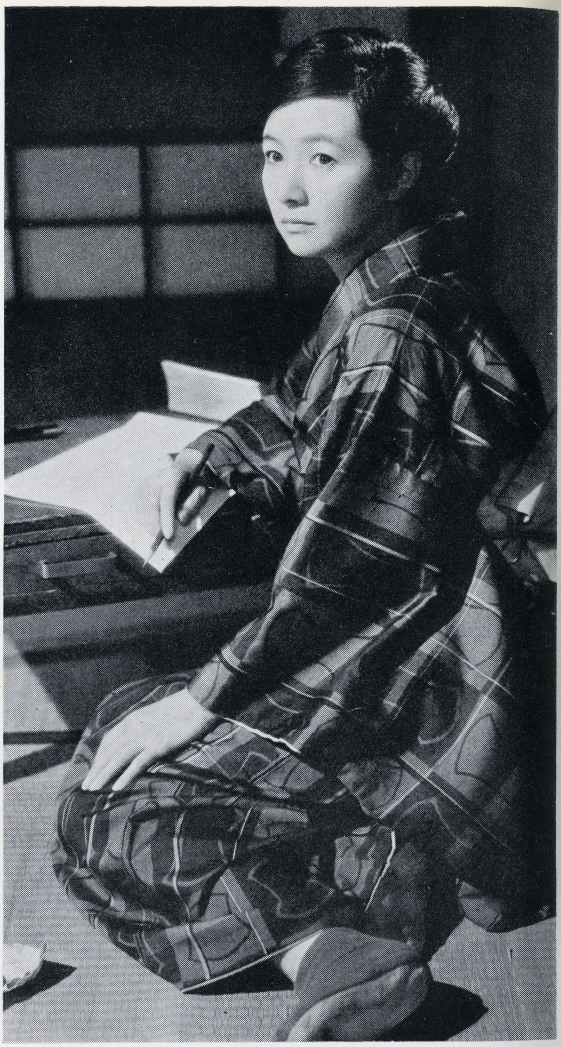
Everything seems to be working out, until the only son of Aoki, Gondo's chauffeur, is kidnapped. Of course, the felon intended to snatch Gondo's son but make a mistake. Nevertheless, a child has been kidnapped, and the ransom demanded is 30,000,000 yen.

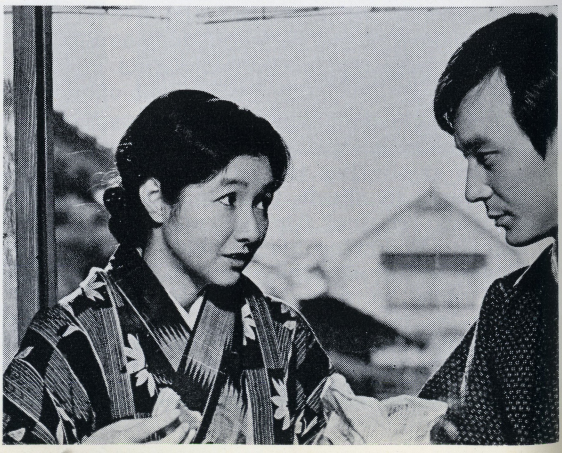
Gondo tells himself he simply cannot pay any of the 50 million, for which he has mortgaged his home and land, for the return of another man's son. How can he throw away money he has spent a lifetime to accrue—for another man's son? He is faced with the most difficult decision of his life, but he agrees to pay.

Gondo—with the police—waits in his home for word from the kidnapper. It comes: Gondo is to board a southbound express train and await further instructions.

Gondo does as ordered and boards the train—but accompanied by police detectives. Instructions are received: The child will be seen at the foot of a bridge the train is due to cross. At that time, Gondo is to throw the money out of the lavatory window.

The child is saved, but by the time the police catch the kidnapper, Gondo, now bankrupt, has lost his plush position.





"Transient was the bloom of my youth,
Yet its memory is filled with misery."

LONELY LANE

TOHOSCOPE

(Hōrōki)

Produced by TOHO CO., LTD.
Executive Producers
SANEZUMI FUJIMOTO
MIKIO NARUSE
TADAHIRO TERAMOTO
Directed by MIKIO NARUSE
Story by FUMIKO HAYASHI
Screenplay by TOSHIRO IDE
SUMIE TANAKA
Photographed by JUN YASUMOTO
Music by YUJI KOSEKI

Starring

HIDEKO TAKAMINE

KINUYO TANAKA

AKIRA TAKARADA

DAISUKE KATO

NOBORU NAKAYA

"The night is destroying me." She looked at her face in the mirror. It was swollen, plastered with makeup. She was the picture of exhaustion. "I wish the clock would move, so I'd be through with it all for another day."

Thus wrote the daughter of a peddler: Fumiko Hayashi, born and raised in squalor, lived more than half her life in the streets. What scant formal education she had ended when she was only eleven, when she was obliged to help her parents with their work on a full-time basis.

But even earlier, at age five, Fumiko stood on street corners helping her parents peddle their wares. She never had the time to be a child, to play, to sing, to entertain childhood dreams. She often felt the pangs of hunger and in the winter...the bite of the cold wind.

When hawking in the streets no longer netted enough for food, Fumiko went in search of other work. She became a factory hand, then a waitress. She took a job as a bar maid. Continually shifting from one job to another, she came in contact with many and varied people—with men. And these were the men who were to shape her destiny. Some helped and loved her; others seduced, raped and betrayed her.

Poverty, heartbreak, tragedy and hard work comprised her life until a book she had been writing, "Horoki," was published and thus earned her the greatest reward of her life: Fumiko Hayashi had been recognized as a writer!

In "Hōrōki," Fumiko Hayashi wrote of her own life. She described it just as it happened—the misery, the loves, the utter ugliness of it all. Her own literary style, despite an almost total lack of education, was evolved through sheer perseverance and a natural genius.

As a writer she achieved a dream long-sought she went on to create other exciting and well-received novels. And she continued writing until her death in 1951.

9 reels **3383.7 meters** **123 min.**

A wife's suspicions, conjectures and doubts: a pattern to wreck men's lives.

MADAME AKI

TOHOSCOPE • EASTMANCOLOR

(Yushu Heiya)

Produced by TOKYO EIGA CO., LTD.
Executive Producers ICHIRO SATO
FUMIO KINBARA
Directed by SHIRO TOYODA
Screenplay by TOSHIO YAZUMI
Photographed by KOZO OKAZAKI
Music by IKUMA DAN

Starring

HISAYA MORISHIGE

FUJIKO YAMAMOTO

MICHIYO ARATAMA

TATSUYA NAKADAI

Emptiness of purpose in life—that's what Aki feels. And because of her feeling, she begins to assume that perhaps her husband, who seems perfectly content, is enjoying a secret life unknown to her.

Actually Katayuki, her spouse, is a respected company executive who enjoys spending happy hours playing golf, and not cavorting with other women. But once while playing on the golf links he meets Misako, the younger sister of a business associate, a girl he has known since she was a child. He marvels at how she has developed into such a beautiful and appealing woman. And Misako finds herself immediately attracted to Katayuki.

Aki meets Misako for the first time and deludes herself into believing the girl is a threat to her marriage. She is convinced her suspicions are correct when she presses Katayuki about his feelings for the girl, and he does not deny he likes her.

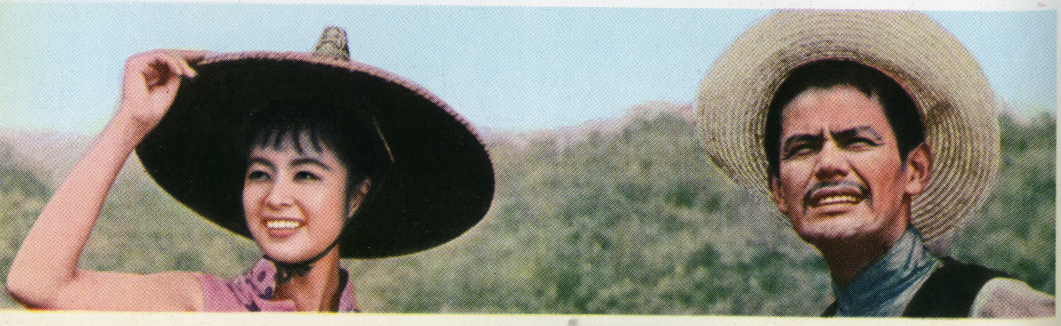
Aki meets a sculptor named Tatsumi, who happens to be distantly related to Misako. Convinced her husband is about to run away with another woman, she turns to Tatsumi for consolation. She sees him as often as she can; she visits him at his studio. And she begins to feel better.

Then Misako sees them together. Delighted that Aki is apparently interested in another man, she asks Katayuki to keep her. She announces she would like to bear him a child. But Katayuki, who knows nothing of what his wife has been doing, declines. Misako, who has fallen in love with him, is broken-hearted. And to make her feel better, Katayuki takes her to a resort hotel and spends the night with her.

Aki finds out about it and hastens to the hotel in a fit of blind jealousy. How dare he do such a thing to her?!

Misako, meanwhile, tells Tatsumi what has happened, and he, in turn, informs Katayuki about his affair with Aki.

The sculptor, who realizes he is in love with Misako, decides to marry her. And Katayuki and Aki are left to figure out their own problems.



Their mission to destroy the enemy fort accomplished despite guerrilla attacks, torture, butchery and death!

OPERATION ENEMY FORT

EASTMANCOLOR • TOHOSCOPE

(Yamaneko Sakusen)

Executive Producer TOMOYUKI TANAKA

Directed by SENKICHI TANIGUCHI

Screenplay by SHINICHI SEKIZAWA

Photographed by FUKUZO KOIZUMI

Music by MASARU SATO

Starring

MAKOTO SATO

YURIKO HOSHI

YOSUKE NATSUKI

TORU IBUKI

KUMI MIZUNO

During the affair in China, two Japanese Army lieutenants, Wakana and Taira, are sent to join the Otawara Battalion on the front line.

Lieutenant Isshiki, already a member of the Battalion, has a personal problem: He and Major Otawara, the commander, were graduated from the Academy at the same time, but they hate each other. Otawara would like nothing better than to send Isshiki on a mission from which he would never return.

The Chinese Army is seventy miles southwest. But the real problem is a guerrilla band led by General Lung. This group continually molests the Japanese and causes heavy casualties.

On the day Wakana and Taira arrive at Battalion Headquarters, a bean warehouse owned by one Mr. Lee, head of a pro-Japanese group, is blown up by guerillas. Lee, afraid of a second attack, decides to move the remainder of his bean stock. Wakana is ordered to escourt the transport.

En route guerrillas attack the convoy. Wakana and his troop pursue but lose them in the rugged mountain terrain. Then, returning to the convoy, they find most of the men killed and the vehicles gone.

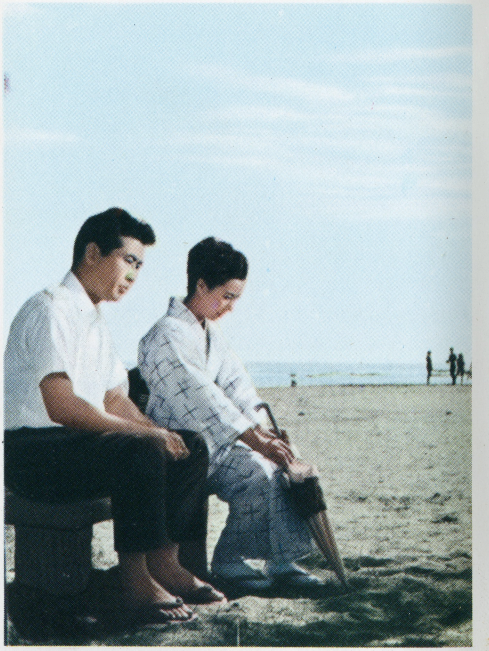
Taira, meanwhile, is ordered to an observation post. When two of his men are reported missing, he goes to find them. During his absence Lung's guerillas raid the post and kill the Japanese stationed there. Taira is later taken prisoner.

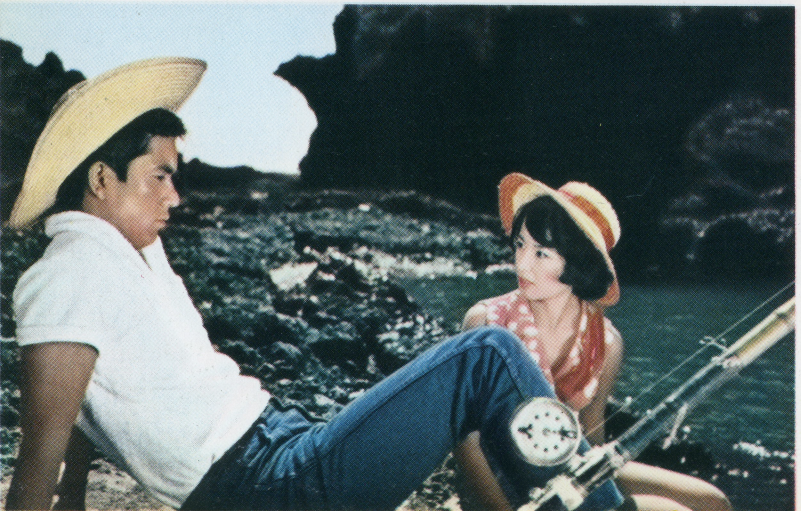
Major Otawara, through reasons of his own, suspects Taira of desertion. He commands Wakana and Isshiki to hunt down and kill him.

The two lieutenants, learning Taira is held by the guerrillas, disguise themselves and enter the enemy fort. It is here they discover that Mr. Lee is actually General Lung and that the vehicles supposedly loaded with beans actually carry arms for the Chinese Communists.

Wakana and Isshiki are found out and thrown in an underground cell with Taira. Lung then produces a girl Taira loves and tortures her in front of the three men. Rather than see her undergo further pain, Taira agrees to send a false letter which will place the Battalion in danger. . . .

7 reels 2602 meters 95 min.





What happens when an impressionable young girl discovers her mother's ugly secret?

BORN IN SIN

TOHOSCOPE • EASTMANCOLOR

(Kawano Hotoride)

Produced by TOHO CO., LTD.
Executive Producers
SANEZUMI FUJIMOTO
MASAKATSU KANEKO
Story by YOJIRO ISHIZAKA
Screenplay by TOSHIRO IDE
Photographed by ROKURO NISHIGAKI
Music by TOSHIRO MAYUZUMI

Starring
YUZO KAYAMA
YURIKO HOSHI
SO YAMAMURA
MITSUKO KUSABUE
DAISUKE KATO
CHIKAGE AWASHIMA

Taneko is a beautiful 21-year-old co-ed majoring in French Literature at Joto University. One day she overhears her mother Tomoko and Mr. Sawada, an old friend of the family, having a scorching argument. The girl learns for the first time the shocking fact that, before she was born, her mother "stole" her husband Shinzo (Taneko's father) from his former wife, Tomoko's second cousin. The seemingly horrible revelation makes a deep impression on Taneko, who believes that life is the proverbial bed of roses, and she begins to feel somehow that she was born in sin.

Shinzo, meanwhile, chances to meet his former wife Asako aboard a plane bound for Tokyo—their first time to see each other in twenty years. She is now happily married to the owner of a big resort hotel.

At Tokyo International Airport, Taneko is on hand to greet her father. While waiting, she sees Shintaro, who has come to receive Asako, his mother. Shintaro is also in Joto University—an economics major. He is good-looking, strong, the picture of health and a good athlete. Taneko has fore some time been attracted to him, but at school could never manage to get very close to him. This chance meeting serves to draw them closer together.

During the summer vacation Taneko and Shintaro realize they are in love. Perhaps because of his feelings toward the girl, perhaps in spite of them, Shintaro tells Taneko he has had relations with a sex-crazy woman who works in his father's hotel. Taneko naturally finds it difficult to stomach this utterly shocking disclosure.

Asako happens to meet Shinzo again at an art exhibition, and it is learned both have secretly looked forward to such a chance meeting. Then, suddenly, Asako feels a strong urge to see Shinzo's present wife and family...perhaps to more clearly understand, in a woman's way, how they are getting along.

One eventing Asako unexpectedly visits Shinzo's house while the family is eating dinner together. It is the first time for her and Tomoko to meet in twenty years. And the result is....

8 reels 3190 meters 116 min.

Born of brutality was an **INNOCENT BEAST**

Tatsu

AGFACOLOR • TOHOSCOPE

(Doburoku no Tatsu)

Produced by TOHO CO., LTD.
Executive Producer TOMOYUKI TANAKA
Directed by HIROSHI INAGAKI
Screenplay by MASATO IDE
TOSHIO YASUMI
Photographed by KAZUO YAMADA
Music by KAN ISHII

Starring
TOSHIRO MIFUNE
JUNKO IKEUCHI
TATSUYA MIHASHI
CHIKAGE AWASHIMA
ICHIRO ARISHIMA

Extra laborors who malinger in crude barracks drinking, craving women, waiting for occasional work—they live a life of violence and lust. Among these men is Tatsu, huge, illiterate, barbaric, a lush, but nevertheless kind and with an unmatched sense of justice.

Tatsu is dared to rape the proprietress of a drinking establishment. He accepts the challenge, but actually spares the woman. He wins the bet...and the boundless love of the proprietress.

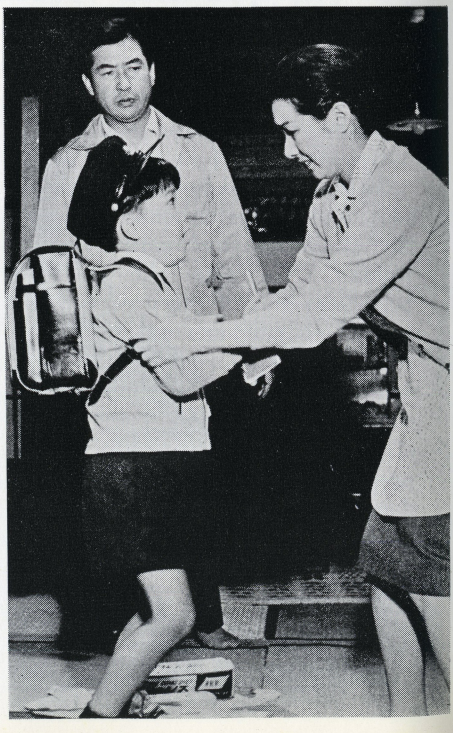
The laborors are contracted for a job in a remote quarry. They are paid in advance, but in the event the work is considered too difficult, thoughts of possible escape are discouraged by ever-present armed guards. Still, one man does attempt escape, is caught and brutally beaten. Tatsu protests the unreasonable punishment to the camp foreman. Result: a state of hostility between the pair.

Tatsu becomes infatuated with a girl who works in the camp mess hall...and so does the foreman. They fight with axes over the girl, and Tatsu wins—the fight and the respect of the girl, but not her body.

Actually, the girl is married. One day, her husband, just released from prison and a physical wreck, arrives at the camp and seeks her aid. The foreman, becoming insanely jealous, forces her husband to toil at a back-breaking job. Tatsu, who has been thinking of escape himself, postpones his own flight in order to help the girl and her spouse get away. Then, after all, Tatsu deserts.

Tatsu returns to the drinking place with thoughts of marrying the proprietress and settling down. But he learns a band of rival laborors, enraged because of a swindle involving the foreman and the workers' wages, are on their way to the quarry prepared for a battle. Hastening to the quarry ahead of the hostile elements, Tatsu saves the situation.

8 reels 3144.8 meters 115 min.



LOVE PERVADES THE SILENT LIFE

OF A DEAF-MUTE COUPLE.

HAPPINESS OF US ALONE

TOHOSCOPE

(Namonaku Mazushiku Utsukushiku)

Produced by TOKYO EIGA CO., LTD.
Written and directed by ZENZO MATSUYAMA
Starring HIDEKO TAKAMINE
KEIJU KOBAYASHI
YUZO KAYAMA

Akiko is deaf and mute. She has been sent back to her own home after the death of her husband, a priest. Her mother receives her kindly, with open arms, but her brother and sister frown upon another mouth to feed.

Akiko meets Michio at an alumni party of her deaf-mute school. Michio, also is deaf and mute. Their association leads to his asking her to marry him. Although she hesitates in the beginning because of the unpleasant memories of her previous marriage, she is moved by his sincerity, and she realizes that their love and understanding of each other may be all the more stronger because of their being handicapped.

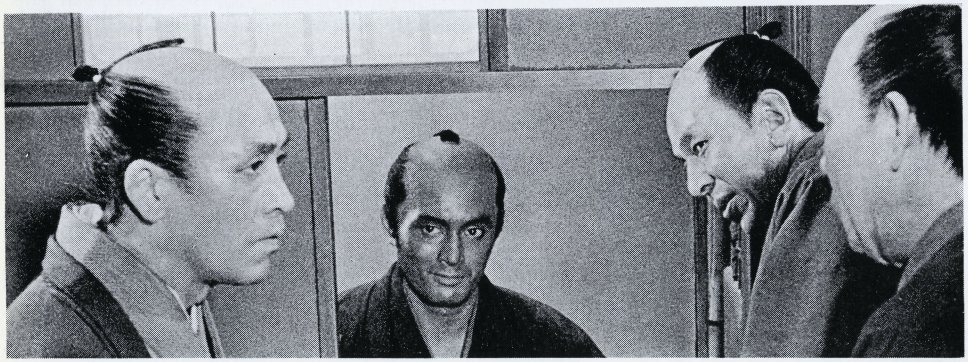
Tragedy befalls the couple with the death of their first-born child. It was an accident because of their being deaf. Then Akiko's brother joins a gang of hoodlums and sells her mother's house. Her mother is forced to come and lives with the couple.

When their second child is born, her mother gives her a ring, a memento of her own marriage more than 20 years ago. With the ring, Akiko buys a sewing machine to help support the family. When her brother, just out of a reformatory, takes and sells the sewing machine, it is too much for her. She leaves a letter of apology to her husband and leaves the house with the intention of comitting suicide. His boundless love for her, however, brings her home.

Spring comes and it is the day when their young son graduates primary school. It is one of the happiest days in their married life. It is a coincidence that on this very day Akira an orphan Akiko had rescued from the smouldering ruins of bombarded Tokyo and now grown to be a tall, healthy and intelligent young man, comes to visit the couple. Her mother rushes into the hall whether the graduation ceremony is taking place to inform Akiko of Akira's visit.

She goes out into the school play ground to see the young man running toward her. She can't believe her eyes when she sees what a fine young man the little orphan child has grown up to be. Unable to express her joy in words, she walks around him in circles, staring at him, admiring him, her face beaming with happiness.

9 reels 3523.9 meters 129 min.



HIS SWORD WAS SHARP AND FAST.

SO WERE HIS WITS. HE USED THEM WELL.

SANJURO

TOHOSCOPE

(Tsubaki Sanjuro)

Produced by TOHO CO., LTD.
Executive Producers TOMOYUKI TANAKA
RYUZO KIKUSHIMA
Directed by AKIRA KUROSAWA
Screenplay by RYUZO KIKUSHIMA
HIDEO OGUNI
AKIRA KUROSAWA
Photographed by FUKUZO KOIZUMI
Music by MASARU SATO

Starring

TOSHIRO MIFUNE

TATSUYA NAKADAI

YUZO KAYAMA

REIKO DAN

TAKASHI SHIMURA

A few years before the War of the Meiji Restoration in Japan in 1868, a group of young progressives, weary of the corruption rampant in their clan, appear before the chief steward to ask for justice. But the steward, aware of the prevaling condition, is helpless to do anything, for he is merely being controlled.

Disappointed, the group visit the chief inspector of their clan and present their case to him. After consideration, the inspector, who is in reality one of the most corrupt, argees to their leader. The youthful progressives are naturally delighted and immediately begin discussing what steps will have to be taken to rid the land of the evil powers.

Then: Enter Sanjuro, shabbily dressed, unkempt, a warrier without an army, a knight without a position. Nevertheless, he is not without a keen sense of detection, and he possesses the fastest and sharpest sword in the entire area. Without being asked, he offers his opinion that the chief inspector is not their savior but instead their enemy. The youths naturally prefer to believe the distinguished inspector, who by all outward appearances is a reputable gentleman. But they are betrayed, and the word of Sanjuro is shown to be the more reliable.

Sanjuro demonstrates his prowess with a sword, and he comes face-to-face with Muroto, who, though superficially friendly, is proved to be Sanjuro's arch enemy.

The young progressives naturally solicit Sanjuro's help in their cause, and Sanjuro joins them. At the same time Muroto attempts to convince the independent warrier to join with him in the opposite camp ,for, after all, it would be advantageous to have an expert swordsman on his side.

Intrigue, suspense and action follow. Sanjuro repeatedly outwits and outfights the forces of evil and corruption. And in the end, he faces Muroto in a climactic duel. Sanjuro of course wins, and, as abruptly as he appeared, vanishes into the stillness of night.

7 reels 2614 meters 95 min.

WITH A BLIND DAUGHTER, A STRUGGLE FOR HAPPINESS.

TILL TOMORROW COMES

TOHOSCOPE

(Asu Aru Kagiri)

Produced by TOHO CO., LTD.
Executive Producers ICHIRO SATO
KENICHIRO TSUNODA
Directed by SHIRO TOYODA
Screenplay by TOSHIO YAZUMI
Photographed by KOZO OKAZAKI
Music by HIKARU HAYASHI

Starring
KYOKO KAGAWA
YURIKO HOSHI
SHUJI SANO
JUNKO IKEUCHI
KUMI MIZUNO

During the summer of 1941 Natsuko has her third child, a lovely baby girl whom she names Saori. Only a short time after Saori is born, though, her father, Tetsuo, is conscripted into the army. And it is during his absence that Natsuko and her two elder children, a boy and a girl, learn that little Saori is blind.

Examination by various eye doctors result in the same diagnosis: If the child is ever to see, she will have to undergo an operation.

Natsuko is beleaguered with indecision. Should she agree to the operation, or not? Her old-fashioned mother-in-law is naturally against any form of modern treatment. But rather than accept her opinion, Natsuko writes to her husband for advice. Result: Saori will experience an operation.

In preparation for the ordeal, Natsuko takes Saori to an eye clinic for daily examinations. But on the day the operation is to be performed, Natsuko learns that the eye surgeon has been drafted.

Time wears on, and the war worsens. Natsuko is separated from her two elder children during the evacuation of Tokyo.

Then, through the good offices of the doctor who was conscripted, Natsuko meets another eye specialist. Further preparation, and the delicate operation is at last performed. But the ordeal proves unsuccessful: little Saori will be blind for the rest of her life.

Natsuko and Saori are evacuated to the woman's home town, and soon are joined by Tetsuo, released from the army with a medical discharge. Together the couple decide to place Saori in a school for the blind.

Ten years later finds Natsuko's son working in a factory and engaged to a waitress who works in a short-order restaurant. Natsuko's elder daughter, now a nurse, works and lives in a hospital. Saori, now seventeen, is studying to become a masseuse. Trouble is caused when the waitress deserts Natsuko's son because of not wanting to have a blind sister-in-law. But Saori's future seems assured when she meets and falls in love with a blind youth.

8 reels 3097 meters 113 min.

HIS PARENTS, OR HIS OWN PLEASURES?
HE HAD TO CHOOSE BETWEEN THEM.

DIFFERENT SONS

TOHOSCOPE • EASTMANCOLOR

(Futari no Musuko)

Produced by TOHO CO., LTD.
Executive Producer SANEZUMI FUJIMOTO
Directed by YASUKI CHIBA
Screenplay by ZENZO MATSUYAMA
Photographed by MASAO TAMAI
Music by AKIRA IFUKUBE

Starring
AKIRA TAKARADA
YUZO KAYAMA
KAMATARI FUJIWARA
YUMI SHIRAKAWA
YOKO FUJIYAMA

Kensuke, the eldest son, is married, has a child and lives in a fine modern apartment. He holds a good position with a future in a large company. Shoji, his younger brother, lives with their parents and kid sister in a small, unimpressive house.

Kensuke's father, who has been living from payday to payday on his low-salaried job, is fired. Thus, when the old man cannot find employment, it becomes the task of the children to support their parents.

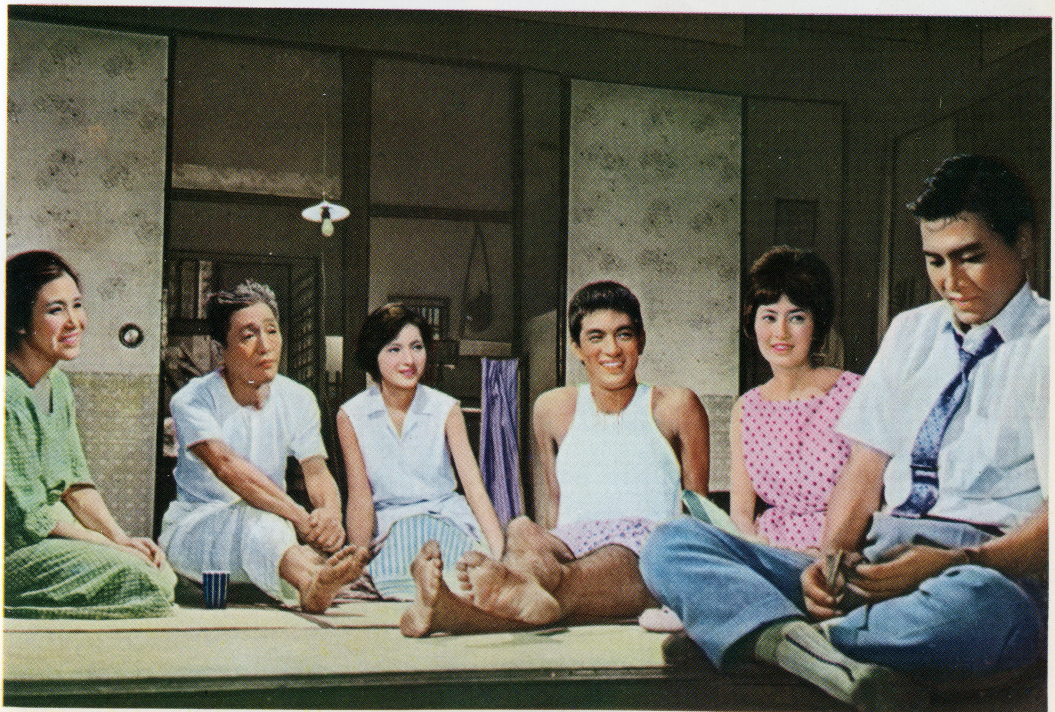
Kensuke, however, who was practically disowned by his father because he chose to marry a bar hostess, bitterly suggests his parents go to Old People's Home. Shoji, too, is not very close to his father, for the man considered it sufficient to send only his first son through college. Nevertheless, Shoji secures a loan against his father's pension, buys a used car and becomes an independent taxi driver... the proceeds to help support the family.

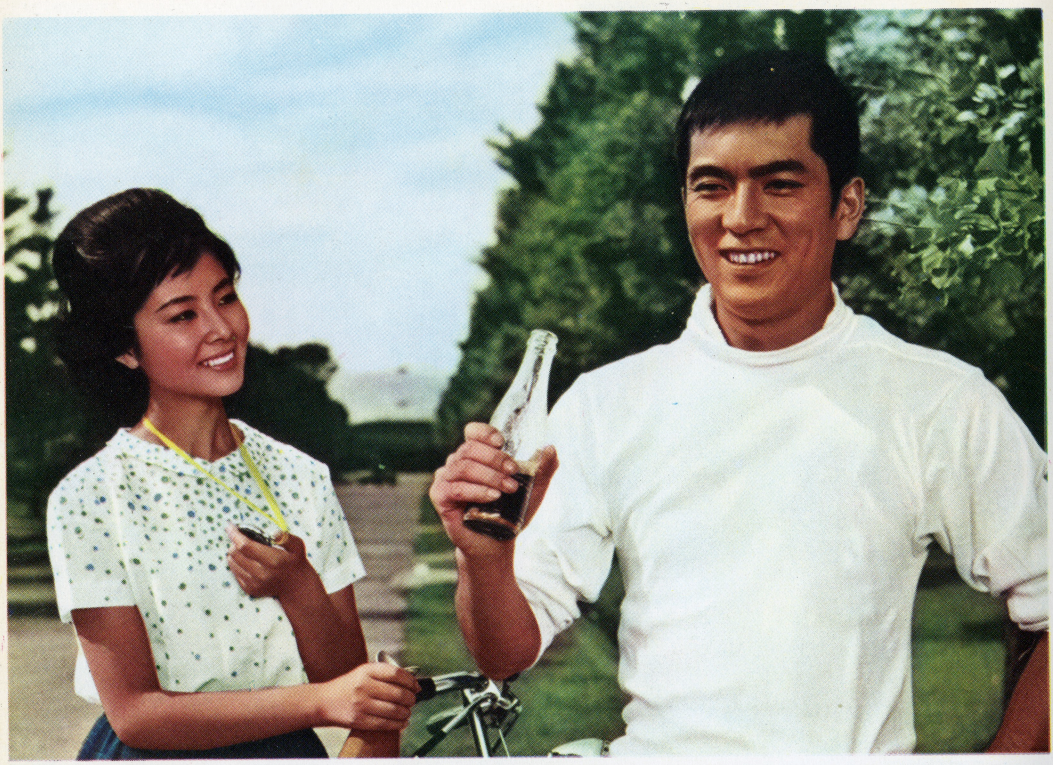
Noriko, their sister, who has been go ing with a janitor who is madly in love with her, meets an executive in Kensuke's company. When the executive, a widower, suggests Noriko plan toward marriage with him, the girl, sick of being poor, jettisons the janitor in favor of a bright future. And Kensuke, foreseeing a better chance for himself with his sister as the second Mrs. Executive, encourages her all the way.

Shoji works 15 hours a day with the cab, his father and mother take in part time work, and Noriko furthers her romance with the executive. But Kensuke, under the influence of his avaricious wife, refuses to contribute one thing to the family welfare. Even when Shoji wrecks his taxi and is threatend with a lawsuit, the first son does not offer aid.

Then, one night, the janitor, mad with jealousy, is responsible for Noriko's being run over by an interurban train. Their father tries to kill himself, too. Finally, after being accussed of all the family woes, Kensuke rallies to the cause and contributes financial aid.

7 reels 2548 meters 93 min.





TROUBLE, GIRLS, MOTORBOATS AND A VARSITY TRACK CHAMP WHO CHARGES ACROSS THE FINISH LINE FIRST.

COLLEGE CHAMP

TOHOSCOPE • EASTMANCOLOR

(Nippon Ichino Wakadaisho)

Produced by TOHO CO., LTD.
Executive Producer SANEZUMI FUJIMOTO
Screenplay by RYOZO KASAHARA
YASUO TANAMI
Directed by JUN FUKUDA
Photographed by TADASHI IZUMURA
Music by KENJIRO HIROSE

Starring
YUZO KAYAMA
YURIKO HOSHI
AKEMI KITA
YOKO FUJIYAMA
KUNIE TANAKA

Mr. and Mrs. Tanuma are proud that "Tanokyu," the famous sukiyaki restaurant, has been in their family for generations. They are equally proud of their only son Yuichi, who is captain of his marathon team at college and very popular with the girls.

University studies end for the summer, and the marathon team busies itself training at camp for the big race to come.

One day Yuichi and Ishiyama, manager of the restaurant and a rake, rescue a pretty girl named Sumiko from the *gauche* advances of Ginza hoodlums. Sumiko is immediately attracted to Yuichi. Ishiyama, on the other hand, falls madly in love—his first time to be really in love—with Sumiko and soon orders an expensive motorboat at the sporting goods store where she works.

Some time later Sumiko visits Yuichi's restaurant and complains that Ishiyama, who has already been disowned by his father for ridiculous extravagance, has failed to pay the balance due on the motorboat.

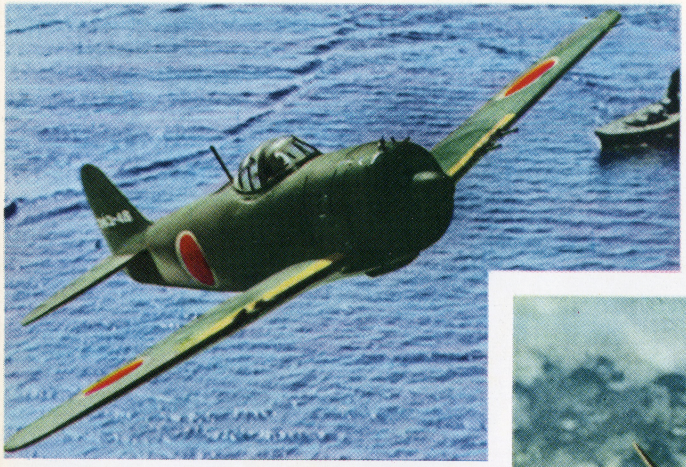
Her visit serves to make Yuichi better aware of her charm and demure beauty, and he, in turn, falls in love with her.

At a summer resort not far from where the marathon team is training, there are numerous shapely women, who prove more than enough to tempt Yuichi and his group away from their athletic obligations and into expensive restaurants—and Sumiko, who is staying at a lakeside hotel on business.

In order to possibly win enough to pay for his team's hotel and restaurant bills, Yuichi enters a water-skiing contest. He wins and is handed the prize money by the gorgeous daughter of the race's sponsor. A photo of Yuichi and the girl appears in the papers, and it is rumored they might get married. Sumiko is naturally shocked to hear it and resolves to continue dating Ishiyama out of pure spite.

Summer passes, and Yuichi mourns the loss of Sumiko, his true love. But on the day of the big race, Sumiko returns to him, and he charges across the finish line first.

7 reels **2590.9 meters** **95 min.**



A spectacular air battle over the Pacific!
A blaze of glory sealed the doom of the great imperial air wing.

ATTACK SQUADRON

TOHOSCOPE • EASTMANCOLOR

(*Taiheiyo no Tsubasa*)

Produced by TOHO CO., LTD.
Executive Producers TOMOYUKI TANAKA
YASUYOSHI TAJITSU
Directed by SHUE MATSUBAYASHI
Director of Special Effect EIJI TSUBURAYA
Screeplay by KATSUYA SUZAKI
Photographed by TAKESHI SUZUKI
Music by IKUMA DAN

Starring

TOSHIRO MIFUNE
YUZO KAYAMA
YOSUKE NATSUKI
MAKOTO SATO
YURIKO HOSHI

1944, June. The tide of war has turned against Japan. The famed "Zero" fighters are outdated and outnumbered by superior Allied aircraft. The Imperial Navy is doomed. There are still 5000 serviceable aircraft in Japan, but most are either obsolete or worn-out. The number of experienced pilots is fast decreasing. This is the situation, and most military strategists feel the best solution is the "Kamikaze."

That is, with the exception of Lt. Col. Senda, Imperial Air Command. He believes that, with proper usage of the new "Lightning" fighter, Japan can retake command of the air. After heated discussions on the subject, Senda is given command of a new fighter wing consisting of 72 "Lightnings." He names Captains Ataka, Taki and Yano to head each of three squadrons.

Senda tells his men that, in order to fight this desperate war to the finish, they must not resort to suicidal attacks: A dead man cannot fight.

And so Senda's men engage in combat —flight after flight.

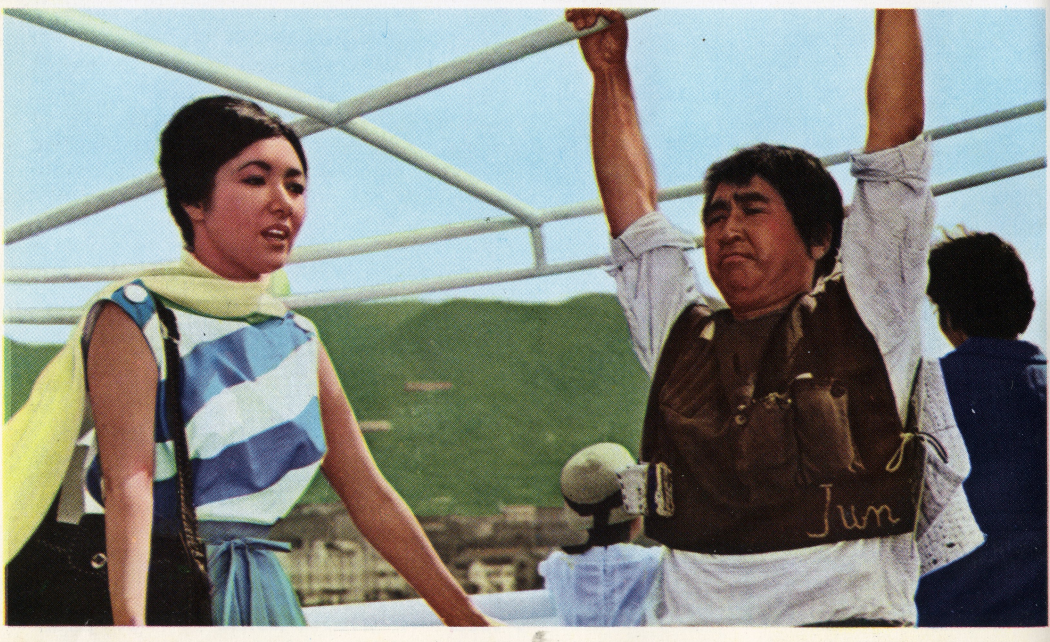
March 18, 1945. A powerful Allied task force is sighted 100 miles off the coast of Shikoku. A vast number of light and medium bombers and fighters are launched to attack Japan's mainland.

Senda's air wing realize the long-awaited hour for counterattack has come. A flag is raised, and all 72 "Lightnings" take off. In three squadrons, they catch the enemy by surprise, and a spectacular air battle ensues. The Allied attack is repulsed, but not without heavy losses among the precious "Lightnings."

The Naval Air Command is so impressed by Senda's work that his air wing is enlarged. Still, replacements cannot keep up with the ever-increasing number of casualties. The number of combat-ready fighters goes down by the day.

Captain Yano is killed in a dogfight. The battleship Yamato is sunk, sealing the eventual death of the Japanese Navy. Captains Ataka and Taki are killed in the air. Only Senda remains, contemplating the meaninglessness of war, waiting only for his turn to be killed.

7 reels 2767.5 meters 101 min.


Jun

The man was a walking Junk shop with a heart of gold.

MY HOBO

TOHOSCOPE • EASTMANCOLOR

(Burari Burabura Monogatari)

Produced by TOKYO EIGA CO., LTD.
Executive Producers
SANEZUMI FUJIMOTO &
HIDEYUKI SHIINO
Directed by ZENZO MATSUYAMA
Screenplay by ZENZO MATSUYAMA
Photographed by HIROSHI MURAI
Music by HIKARU HAYASHI

Starring

KEIJI KOBAYASHI

HIDEKO TAKAMINE

NORIHEI MIKI

REIKO DAN

Jumpei is a born rambler, a hobo by nature, so it is not unnatural that he decide to walk all the way from Kyushu, in Southern Japan, to—who knows?—perhaps Tokyo. His jacket, an astonishing garment, carries almost everything —tools, food, extra clothes and even a tent. But poverty-stricken as he may seem, he carries 80,000 yen cash on his person.

Despite his wealth, Jumpei is picked up for vagrancy and hustled to a police station. This is where he first encounters Komako, another hobo (or should we say hobo-ess, for she happens to be a girl) who foists her way among society pretending to be a victim of the Nagasaki A-bomb.

Both are released and decide to travel together. Aboard a ferry Jumpei confides he would like to make love to her. Komako answers in the affirmative, but first gets him drunk on sweet potato moonshine. It is drugged. When Jumpei revives, Komako is gone...and so is the 80,000 yen.

Not only is he really broke, but Jumpei finds himself saddled with two orphaned children, Takeo and his kid sister Mariko. The kids are hardly dudd-witted, though, and Jumpei finds himself outsmarted on numerous occasions.

The three arrive at a spa only hours after Komako has gone. A note she left states she would like to marry Jumpei, but only after he finds himself a decent job.

Jumpei, now trailing Komako toward Tokyo, resumes his journey with the two orphans. Sometimes he poses as a crippled veteran and gets handouts; sometimes he just asks for handouts without pretending anything. Their trip is studded with humor. Once Jumpei is asked to join with a pickpocket in his lightfingered activities. He is of course flattered, but graciously turns down the kind offer. On another occasion, when attracted by a girlie poster, Jumpei leaves the orphans with a kind priest and enjoys a strip show.

In the end, though, when Mariko falls ill, Komako returns, and, when the child regains her health, the four press on to the great city of Tokyo.

6 reels 2678.3 meters 98 min.

She wanted money. So she used her bed to get it.

23 STEPS TO BED

TOHOSCOPE • EASTMANCOLOR

(*Aru Osaka no Onna*)

Executive Producers
SANEZUMI FUJIMOTO
MASAKATSU KANEKO

Directed by EIZO SUGAWA

Photographed by YOSHIKATA IDA

Screenplay by SEIICHI ENDO

Music by SEIJI HIRAOKA

Starring

REIKO DAN

KEIZO KAWASAKI

KAMATARI FUJIWARA

KYU SAZANKA

Ayako is an office girl in a large company. Her low-salaried job entails running errands for the boss, serving tea to guests and routine clerical duties. He is in love with one of the clerks and carries on a secret romance with him. On the other hand, though, she suddenly finds herself the object of the boss' affection.

Ayako's brother is degenerate to the hilt. When he accumulates a large debt among hoodlums, sympathetic father steals money from the firm where he works in order to cover the debt; he plans to "repay" it secretly as soon as he receives his retirement allowance in the near future. Worried, Ayako pilfers an equal sum from her boss' private account and gives it to her father. But he is caught replacing what he took and is fired. No pension.

Ayako's lover suggests she solve her financial problems by becoming the boss' mistress, as he has been after her to do. And she agrees.

The president sets her up in a fancy second floor apartment, buys her clothes, gives her money and spends his evenings with her in a big soft bed. But it ends abruptly when his wife catches them together.

Ayako gets a job as a bar hostess and tries to save enough to repay what she has stolen. But her boy friend, seemingly always short of cash, milks her for pocket money. And she loves him enough to give it to him.

Then Ayako meets a stock broker and contracts to become his mistress for a substantial sum of money. Back to bed in another apartment.

The affair continues until Ayako, sick of supporting her boy friend, decides to unload him. She elects to make the break at her flat and invites him to meet her there. Unfortunately, though, the stock broker decides to sleep with her the same night, and she finds herself with both men on her hands. A climactic three-way fight ends with Ayako slugging her sponsor on the head with a quart beer bottle.

Arrested, do you think anyone would defend her at the police station—despite all she did to try to repay someone else's debt?

6 reels 2454.3 meters 90 min.

THE MISSION: NOT THE ENEMY BUT A GENERAL'S SON

THE PRIZE: NOT VICTORY BUT GOOD OLD MONEY

OPERATION X

TOHOSCOPE

(Dobunezumi Sakusen)

Produced by TOHO CO., LTD.
Executive Producers TOMOYUKI TANAKA
KENICHIRO TSUNODA
Written and Directed by
KIHACHI OKAMOTO
Photographed by YUZURU AIZAWA
Music by MASARU SATO

Starring

YUZO KAYAMA

YOSUKE NATSUKI

MAKOTO SATO

KUMI MIZUNO

In the final stage of World War II, the Japanese Army, supposedly enjoying victory in China, is nothing but a tattered remnants. The garrison as Sangen, on the North China frontier, is isolated in enemy territory. Supplies are low, and they are continually attacked by Chinese guerrillas.

Then, newly-promoted Captain Seki arrives from Divisional Headquarters. Full of textbook militarism and a desire to win the war alone, he ignores the advice of seasoned officers, and advances on the Chinese with a platoon of infantrymen. Fifty miles away, at Laoto, his unit is butchered. He alone survives and is taken prisoner.

Despite the brevity of his campaign, Seki managed to acquire valuable knowledge of Communist activities. He is also the son of the Division Commander. Whatever the reason—to gain military intelligence or to save a general's son—an attempt to organize a search party to bring back Seki is made. There are no volunteers. . . until a handsome reward is offered for his safe return.

Byakko, an ex-soldier who heads a band of Chinese guerrillas who prefer the Japanese occupation to the Communists, offers to take charge of the expedition. He selects four degenerate soldiers about to undergo punishment for a variety of offenses, and the five set out on horseback for Laoto.

Reaching the place where Seki's unit was annihilated, Byakko meets Muso, leader of Chinese intelligence, and the pair, who have previously exchanged information, talk about what happened. Muso learns about the reward offered for Seki's return, and Byakko finds out where the missing officer is being held.

Thus, a wild chase—Byakko and his men against Muso and his equally avaricious following—to get Seki and claim the reward.

Enemy interference almost eliminates Byakko's party, but somehow they manage to find the missing officer. Then, the problem of return.

But they make it back to Sangen, only to find Seki has been reported dead. Turning out to be a real man after all, Seki joins Byakko, and the war continues.

7 reels 2788 meters 102 min.

A LONE MAN'S BATTLE AGAINST CORRUPTION.

THE BAD SLEEP WELL

TOHOSCOPE

(Warui Yatsu-hodo Yoku Nemuru)

Produced by TOHO CO., LTD.
Executive Producers
TOMOYUKI TANAKA
AKIRA KUROSAWA
Screenplay by HIDEO OGUNI
EIJIRO HISAITA
AKIRA KUROSAWA
RYUZO KIKUSHIMA
SHINOBU HASHIMOTO
Directed by AKIRA KUROSAWA

Photography by YUZURU AIZAWA
Music by MASARU SATO

Starring
TOSHIRO MIFUNE
MASAYUKI MORI
TAKASHI SHIMURA
KYOKO KAGAWA

An elaborate wedding reception for Yoshiko, daughter of President Iwabuchi of the Unutilized Land Development Corporation, and Koichi Nishi, his private secretary, is about to commence when Assistant Chief Wada of the Corporation is arrested by police detectives.

Later, the wedding cake is brought in, but, strangely, it is in the form of a mammoth building which had been the cause of a scandal five years ago in which President Iwabuchi, Administrative Officer Moriyama and Contract Office Shirai had been involved. The case had been hushed up after the suicide of Assistant Chief Furuya.

Procurators are questioning Wada and Accountant Miura in connection with an alleged 3-billion-yen bribery case between the above Corporation and a certain company. The two refuse to divulge any information and they are released since their period of custody has expired. Miura commits suicide by leaping in front of a truck, and Wada tries to do the same by jumping into the crater of a volcano.

Wada, however, is saved by Nishi, the president's son-in-law, but a note stating his intention of suicide has been left by the edge of the crater. To his friends, his family and corporation officials, Wada is a dead man.

Nishi uses Wada, who is supposed to be dead, to force a confession from Shirai who was directly responsible for the death of Furuya. Nishi reveals that Furuya was his father, and Shirai becomes insane by the shock.

The next victim on Nishi's list of revenge is Moriyama who is lured to an old air-raid shelter hideout where he cracks under the torture of hunger.

The last man on his list is President Iwabuchi, father of the woman he married for the sake of revenge, but Nishi discovers he has fallen deeply in love with his wife and she for him. But this love is the cause of his destruction.

10 reels 4122 meters 150 min.

ELEVEN MOUNTED BANDITS RAVAGED THE COUNTRYSIDE, UNTIL FACED BY AN ARMY.

Bandits on the Wind

TOHOSCOPE

(Yato Kaze no naka wo Hashiru)

Produced by TOHO CO., LTD.
Executive Producer TOMOYUKI TANAKA
Directed by HIROSHI INAGAKI
Screenplay by MASATO IDE
Photographed by KAZUO YAMADA
Music by KAN ISHII

Starring
YOSUKE NATSUKI
MAKOTO SATO
IZUMI YUKIMURA
CHISHU RYU
EIKO WAKABAYASHI

Japan, in the middle of the 15th Century, is ravaged by feudal wars. To add to the general confusion, a band of eleven fierce mounted bandits storm the mansions of the rich, killing and looting.

After successfully ransacking a palace, the bandits decide to take a rest. They strike out for Yaeyama, a village described as a paradise of cool waters, green fields and sweet-smelling blossoms. But to their dismay, they find the land of their dreams a desolate waste. The fields are fallow, the grass is brown and the few remaining inhabitants are starving.

The bandits help to cure the hunger problem by storming a rice and provisions store and stealing ample to feed themselves and all the villagers. Well-fed, the raiders set up headquarters in a Buddhist temple.

An elderly priest notices a banner, which the bandits carry. Although it is merely part of the loot picked up somewhere, the banner bears the crest of powerful clan. Taking advantage of the importance the priest attaches to the banner, Taro, one-eyed leader of the band, has Gen, one of his followers, pose as an official of the clan in hopes he can work the masquerade to monetary advantage.

But Gen, a simple farmer's son, is moved by the misery of the villagers and presents them with the gang's stolen money. Some of the bandits acclaim his kindness. Others, more avaricious, condemn it. Thus, division within the organization.

Then, it is learned that 25 of the village men are being kept as slaves by a provincial lord to assists in building a vast castle. Taro, the bandit leader, dreams of becoming a lord himself. In the name of the townspeople, who have suffered at the hands of the feudal lords, but with a dream of obtaining personal glory, Taro and his men effect a brilliant attack on the castle and, at night, succeed in dividing the lord's army and tricking each half into destroying the other. But, in the end, the bandits are killed in the temple garden. They have been beaten by feudalism.

8 reels 3043 meters 111 min.

A hustler's hustler, he conned himself out of the prize he wanted most.

ANYTHING FOR SUCCESS

TOHOSCOPE • EASTMANCOLOR

(Gekkyu Dorobo)

Produced by TOHO CO., LTD.
Executive Producer MASAKATSU KANEKO
Directed by KIHACHI OKAMOTO
Screenplay by HIROSHI MATSUKI
Photographed by YUZURU AIZAWA
Music by MASARU SATO

Starring

AKIRA TAKARADA

YOKO TSUKASA

JERRY ITO

A man who refuses to be a drone—that's Yoshimoto. He's a go-getter if there ever was one. In his efforts to get ahead in the Crown Camera Company, he makes it a policy to utilize anyone who can be of value to him. Reiko, for one. She's a switchboad operator. His attentions for her pay off when she informs him Mr. Yanagi, the personnel manager, is having a hard time getting his retarded son into an expensive school.

The son of the president of the school happens to be in the advertising business—a Mr. Nomura. Yoshimoto approaches him and promises him part of the Crown account...if Mr. Yanagi's son gets in his father's school. Of course, the boy is admitted. And of course, Yoshimoto is promoted.

Thankful to Reiko, Yoshimoto treats her to an inexpensive dinner. And it is while eating that he learns a rival company, Oliver Camera, is expecting a Mr. José Dagon, from Zabel, to arrive in a few days to negotiate for a big purchase of cameras and equipment.

Yoshimoto wastes no time trying to figure out a way to steal the business.

Oliver executives are on hand when Mr. Dagon arrives at the airport...and so is a strange couple. The man, claiming to be a photographer, approaches Dagon as though they were old friends and says he remembers the foreigner from former years when they were students together in a Japanese University. The girl, he says, is his model. Dagon connot place the man, but nevertheless joins him and conversation about the old days.

Naturally, the stranger is Yoshimoto, and the girl, hardly a model, is a night club hostess he has hired for the occasion.

The scheme works, especially when Dagon finds himself attracted to the beautiful "model," and Crown gets the business away from Oliver. But at last Yoshimoto is exposed. Dagon, although not pleased about being deceived, nevertheless promises to carry-out his purchase with Crown...if the girl will marry him. She agrees to, but naturally, Yoshimoto has himself fallen in love with her.

7 reels 2554 meters 93 min.

航空

A third-class air service with first-class pilots who test their wits against a band of smugglers.

BLOOD IN THE SKY

EASTMANCOLOR • TOHOSCOPE

(Kurenai no Sora)

Produced by TOHO CO., LTD.
Executive Producers TOMOYUKI TANAKA
REIJI MIWA
Directed by SENKICHI TANIGUCHI
Screenplay by SHIN-ICHI SEKIZAWA
Photographed by MASAHARU UTSUMI
Music by MASARU SATO

Starring

YUZO KAYAMA

MAKOTO SATO

YOSUKE NATSUKI

AKIKO WAKABAYASHI

"You lookin' fer a fight?!"

Thus Benkei and Tetsuro, crackerjack pilots, begin another day at Katagiri Air Service, a third-class charter line operating three well-scarred Cessnas. But before the fight can get started, the two men, really the best of friends, are told that the rent is long overdue.

Obviously, Katagiri is strapped. Besides that, the president is sick, and big-hearted Tetsuro has been grounded for deliberately crashing in a field to avoid hitting a child who had wandered onto the airstrip. No business has come their way for months, and, unable to pay for repairs, only one Cessna is in flying condition.

Then, the president of the Skylark Development Company—undoubtedly he's a crook—appears and offers Benkei a wad of money to fly a black bag to an offshore island. Asking no questions and taking the money, Benkei flies the mission. Katagiri, for the moment, is solvent.

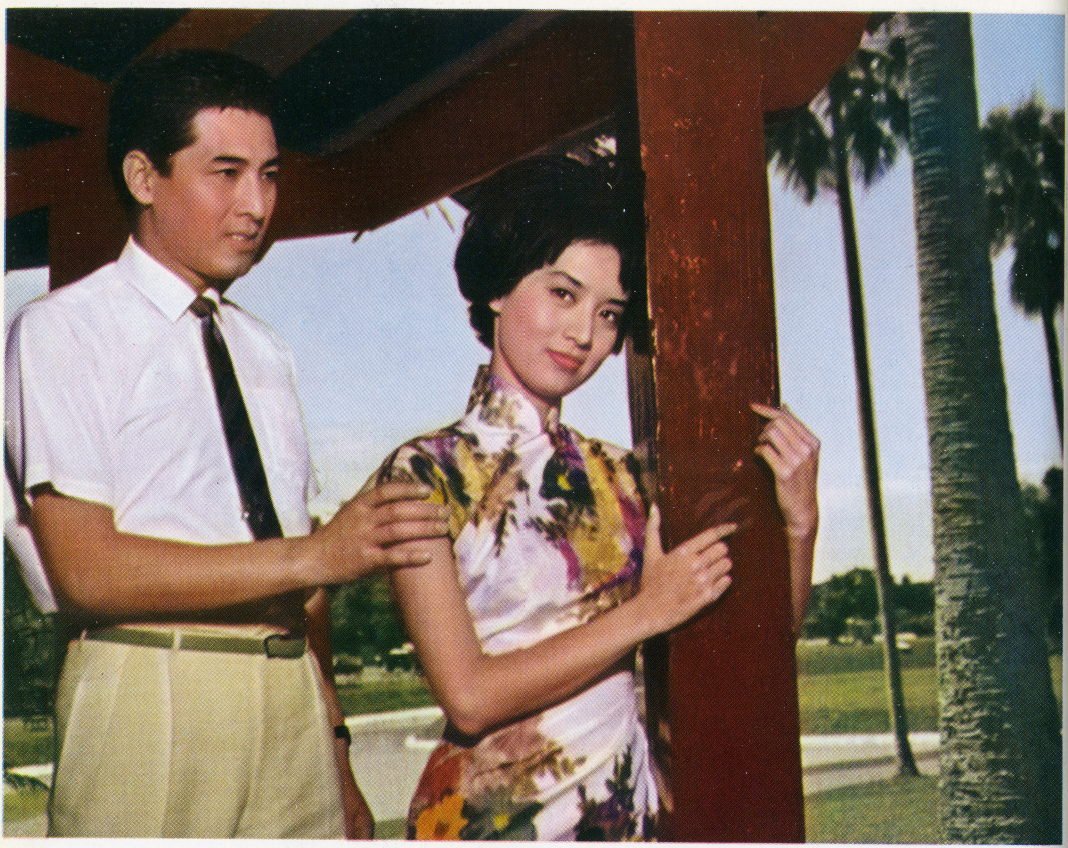
Benkei returns from his mission with a mysterious foreigner, and shortly thereafter another Skylark man—this one's professional killer—demands to be flown to the island. Benkei, worried about an approaching typhoon, declines. But another, elderly pilot, unwilling to miss a chance to make money for the company, accepts. The plane is later found among jagged rocks. The pilot is dead, and the Skylark man is missing.

A federal investigator, posing as a hoodlum, secures a job in the Skylark firm and soon learns their business is smuggling bogus foreign currency. In addition, he finds out that the foreigner is a drug addict and illegally entered the country.

When the government agents close in, the Skylark men move out—an air escape via Katagiri. Benkei is forced to fly them at gunpoint, but the federal agent is with them. Word is got to Headquarters, and the Skylark Development Company is permanently put out of business.

Katagiri? They're still waiting for a customer to help pay for next month's rent.

7 reels **2488.8 meters** **91 min.**



火災海上

AN INTERNATIONAL LOVE AFFAIR IN HONG KONG, SINGAPORE, KUALA LUMPUR, TOKYO AND HOKKAIDO!

Star of Hong Kong

TOHOSCOPE • EASTMANCOLOR

(Hong Kong no Hoshi)

Co-Produced by TOHO CO., LTD & CATHY ORGANIZATION
Executive Producers SANEZUMI FUJIMOTO
ROBERT CHUNG
Directed by YASUKI CHIBA
Screenplay by RYOZO KASAHARA
Photographed by ROKURO NISHIGAKI
Music by HACHIRO MATSUI

Starring
YU MING
AKIRA TAKARADA
WONG YEN
REIKO DAN
LIN CHONG

Lovely Hsin Lien, the only child of Dr. Wang, chief of the Hong Kong Refugee's Clinic, is studying in Tokyo. She lives in the home of Mr. Sugi, a friend of her father, whose daughter Kanako, is studying dress designing.

Kanako recommends Hsin Lien to a photographer as a model, and they go to Hokkaido to take pictures against the winter background. When Kanako sprains her ankle skiing, a tall good-looking youth who comes to her aid proves to be Toru, whom Hsin Lien met previously in Hong Kong.

Toru is attracted to Hsin Lien, and back in Tokyo often takes her dancing.

When Ing Ming a pupil of Dr. Wang, arrives in Tokyo, he blames Hsin Lien for neglecting her studies in favour of playing around with Toru. Hsin Lien believes Kanako to be in love with Toru and decides to break with him.

When Toru tells Hsin Lien he is being transferred back to Hong Kong, she tells him she is engaged to Ing Ming and that he should forget her.

Hsin Lien and Ing Ming complete their studies in Tokyo and return to Hong Kong. Then Hsin Lien, in spite of her father's objections, proceeds to Singapore.

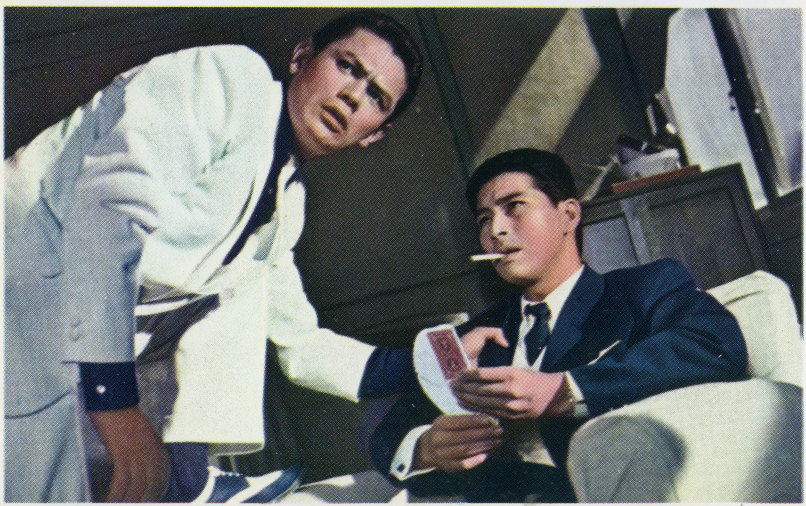
When Kanako arrives in Hong Kong she tells Toru that Hsin Lien is not engaged to Ing Ming or anybody and went to Singapore simply to make it easier for Toru and herself.

Toru goes after Hsin Lien, proposes and is accepted. But before they can marry, her father dies.

Now Hsin Lien is forced to give up her plans for marriage and succeeds her father in his work, while Toru is transferred to San Francisco.

Someday perhaps Hsin Lien and Toru may meet again.

8 reels 2982.3 meters 109 min.



A COP HE TRACKED DOWN THE CRIMINAL

AND FOUND HIS OWN BROTHER A DOPE ADDICT

THE WEED OF CRIME

TOHOSCOPE • EASTMANCOLOR

(Ankokugai no kiba)

Produced by TOHO CO., LTD.
Executive Producers TOMOYUKI TANAKA
REIJI MIWA
Directed by JUN FUKUDA
Screenplay by HIDE OGAWA
JUN FUKUDA
TAKASHI TSUBOSHIMA
Photographed by MASAHARU UTSUMI
Music by KENJIRO HIROSE

Starring

TATSUYA MIHASHI

YOSUKE NATSUKI

MAKOTO SATO

MIE HAMA

AKIKO WAKABAYASHI

Federal narcotics investigator, Natsuo Kizaki, comes to Takatsu City disguised as a hoodlum. His mission: to crush, through securing damning evidence, two underground rings thriving on gambling and the trafficking of dope.

But Kizaki as a secondary, more personal task to perform: He must find his younger brother Yuji, a narcotic addict who is believed to be living in Takatsu.

The two gangster organizations are headed by Tsuda, on one hand, who smuggles dope from Hong Kong, and Hariya, on the other, whose group is engaged in actually pushing the narcotic.

Iwama and Jiro, both Tsuda's men, disappear after tricking Hariya out of 30 million yen with imitation dope. Hariya immediately believes the deal was engineered by Tsuda himself, but he cannot prove it unless he catches either Jiro or Iwama.

Meanwhile, Kizaki, using fake narcotics as his passport, joins Hariya's gang. There, he introduces himself as Ken. Iwama's girl friend immediately becomes sexually attracted to him and reveals her dream to break away from the gang and start anew.

Eventually, Hariya's men catch Jiro. Subjected to brutal torture, he states he plotted and executed the fraudulent transaction on his own.

Kizaki, then, finds his brother, who is working for Tsuda in a gambling den as a dealer. The detective casually invites his brother to a game, but they cannot escape Tsuda's suspicious eyes.

Following a hunch, Tsuda catches the sweetheart of Kizaki's brother and forces her to reveal Kizaki's true identity.

While this is going on, Jiro kills Iwama when he tries to escape with the 30 million. Tsuda, in turn, kills Jiro. Thus, open war between the two gangs.

At night the two mobs meet for a showdown, but Kizaki and the police foil their plans.

7 reels **2460 meters** **90 min.**

Passion, deceit, murder, pregnancy, suicide:

milestones in the brief life of a 16-year-old girl.

LOVE ME, LOVE ME

TOHOSCOPE

(Aishite Aishite)

Produced by TOHO CO., LTD.
Executive Producers KAJIRO YAMAMOTO & HISAO ICHIKAWA
Directed by KATSUMI IWAUCHI
Story by SAHO SASAZAWA
Screenplay by YASUO TANAMI
Music by IKUMA DAN

Starring
KENJI MINE
YUKI NAKAGAWA
MASAO SHIMIZU
KEIKO AWAJI
TADAO TAKASHIMA

16-year-old and very pretty—that's Chikage, the daughter of a woman who owns a restaurant in a section of Tokyo infamous as a place where teen-agers congregate long after other places have closed for the night. Her mother, busy with business and her own lovers, doesn't seem to care what Chikage does. As a result, the girl runs wild.

Chikage meets Masaaki, a university student whose father is a judge and widower. Also lacking one parent, Masaaki feels he has something in common with Chikage. They fall in love.

About three months later Chikage confesses to Masaaki that she is pregnant. She tries numerous quack methods to force a miscarriage, but to no avail.

But the child is not Masaaki's; she was pregnant when she met him. And the boy responsible has disappeared. Still, Masaaki loves the girl to the point of distraction and deludes himself into believing himself the father. The young couple vow that, should the secret of Masaaki not being the real father leak out, they will both kill themselves.

The arrangement continues until, despite elaborate precautions to conceal her pregnancy, Chikage's mother discovers her condition. Rather than accepting what Chikage has done as only natural considering her almost total lack of parental guidance, her mother becomes furious. She beats the girl. Chikage, in a pardonable act of retaliation, gives her mother a push. The woman trips, topples backward and falls to her death from a second-story window.

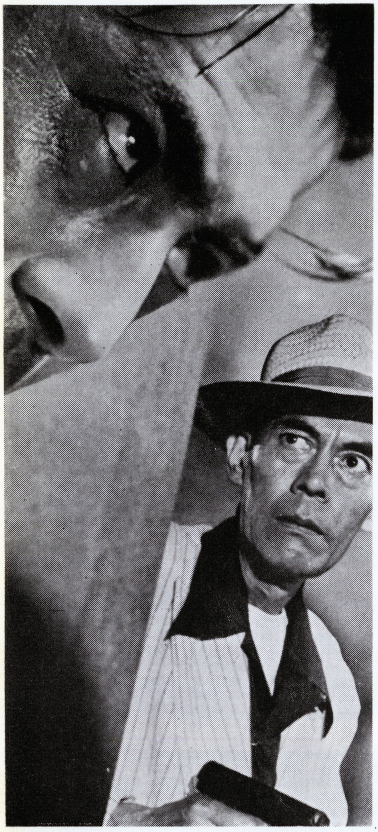
Masaaki, out of sheer compassion for the girl, turns himself over to the police as the killer. He explains there was an argument—something about the fact Chikage was going to have his baby. But his efforts, although admirable, are ineffective. Simple arithmetic reveals that the girl is having someone else's child, not Masaaki's. And thus, the truth is bared.

Sitting in his cell, Masaaki gets a basket of fruit from Chikage.

"Teenage girl poisons boy friend and kills self!" is the news headline.

But isn't that what they vowed?

6 reels **2263.9 meters** **83 min.**



A green detective: What good was he against hardened criminals?

STRAY DOG

(NORAINU)

Directed by AKIRA KUROSAWA

Screenplay by AKIRA KUROSAWA
RYUZO KIKUSHIMA

Photographed by ASAICHI NAKAI

Music by FUMIO HAYASAKA

Starring

TOSHIRO MIFUNE

TAKASHI SHIMURA

KEIKO AWAJI

ISAO KIMURA

A sweltering day in Tokyo during the hectic years immediately following World War II. Newly-appointed police detective Murakami bounces along in a city bus jammed with sweating passengers. A middle-aged woman appears to be pressing her body unnecessarily close to his. When the gets off, Murakami discovers his pistol is gone.

He reports the embarrassing incident to his superiors, and a look through the police mug book identifies the woman as Ogin, a matron with a criminal record.

Of course Ogin denies ever seeing Murakami, or even riding on the bus. But the youthful detective, determined to force the truth, trails her wherever she goes. Finally, to get rid of him, she suggests he check on a group illegally trafficking guns. Obviously, she has passed the weapon to a fence.

Disguised as an ex-serviceman looking for criminal contacts, Murakami locates a tea room where it is reported guns are rented using ration books as collateral. He makes an arrest, but the boss, Honda, the man who has the gun, gets away.

A stickup takes place, and a girl is shot. A ballistics test proves the bullet came from Murakami's pistol. Honda is then found and arrested, but he has already passed the gun to a youth named Yura.

Though unable to locate Yura, Murakami manages to track down his girl friend, a music hall dancer. He tries to pump her for information, but she refuses to betray her lover. While wasting time with her, Yura shoots a young housewife in another robbery.

At last brought to realize how ugly the business of crime can be, Yura's girl friend reveals his whereabouts.

Six in the morning at a lonely train station. Murakami is there, and so is Yura. Murakami outwits him, and the arrest is made.

12 reels 3343.9 meters 123 min.

THE RACE WAS IMPORTANT. THE ODDS WERE AGAINST HIM. COULD HE WIN?

BULL OF THE CAMPUS

TOHOSCOPE • EASTMANCOLOR

(Daigaku no Wakadaisho)

Produced by TOHO CO., LTD.
Executive Producer SANEZUMI FUJIMOTO
Directed by TOSHIO SUGIE
Screenplay by RYOZO KASAHARA
YASUO TANAMI
Photographed by TAKESHI SUZUKI
Music by KENJIRO HIROSE

Starrınge

YUZO KAYAMA

YURIKO HOSHI

REIKO DAN

KEN UEHARA

Yuichi is a college student, the son of the owner of a Japanese-style restaurant. Given to critisizing the old-fashioned management of his father, Yuichi becomes the favorite of his grandmother, who favors modern ways.

Yuichi is also an excellent swimmer and a member of the college team. One day after swimming practice, he rescues Sumiko, a lovely girl working as a candy store clerk, from the gauche advances of hoodlums. Attracted to her, he invites her to a college dance, and she willingly occepts. But when the girl arrives at the party, she discovers that Yuichi, who is also leader of a band, is so busy with his singing and entertaining and trafficking with other girls, that he has little time to spend with her. Love turns to hate, and Sumiko leaves in a huff. Disgusted, she strikes up a friendship with the first boy she meets...Shinjiro, son of a new-rich family and Yuichi's competitor in everything from examinations to girls.

Trouble at Yuichi's home: His sister, a spendthrift, secretly squanders sums of the restaurant's money. Yuichi, to cover the loss, uses his own funds. But when his sister, unable to contain her guilt, confesses to her father, he considers Yuichi the villain for not revealing the matter to the family and promptly throws him out of the house.

Without a home, Yuichi journeys to a resort town and secures a job as life guard. Before long he demonstrates his swimming prowess by saving the life of the child of a millionaire. In a display of gratitude, the wealthy man offers Yuichi the reward of his daughter's hand in marriage. Yuichi rejects the offer, however, in favor of Sumiko, with whom he has since made up. But Sumiko, learning of the proposed marriage, again assumes a hostile attitude ,and Yuichi suddenly finds himself without a girl friend.

Then, the day of the inter-collegiate swimming meet. At the time when he is most needed at the pool, Yuichi learns that his grandmother has been run over by Shinjiro in his car. Nevertheless, although harassed by competitors, plagued with family problems and tired, Yuichi wins the race...and the girl.

7 reels 2579.9 meters 94 min.

A spectacular and powerful film which required six years of research and preparation to illustrate the birth of a nation some 16 centuries ago.

The THREE TREASURES

AGFACOLOR • TOHOSCOPE
(Nippon Tanjo)

Produced by TOHO CO., LTD.
Executive Producers
SANEZUMI FUJIMOTO
TOMOYUKI TANAKA
Screenplay by TOSHIO YASUMI
RYUZO KIKUSHIMA
Directed by HIROSHI INAGAKI
Director of Special Effects
EIJI TSUBURAYA

Photography by KAZUO YAMADA
Music by AKIRA IFUKUBE

Starring
TOSHIRO MIFUNE
YOKO TSUKASA
KYOKO KAGAWA
KOJI TSURUTA
TAKASHI SHIMURA

The story unfolds during the reign of Emperor Keikoh, some 16 centuries ago when powerful and hostile clans held the Imperial Government in total defince. He has a son, Prince Ousu, later to take the name of Prince Yamato, who is bold, valiant and the impersonation of what is good and noble.

After the death of his first wife, Emperor Keikoh takes a second wife from the Ohtomo family and is bestowed with another son, Waka. Ohtomo, chief vassal of the court, wishes to see this second son become heir to the throne, but the power and popularity of Prince Ousu remain a grave obstacle to his plans.

He plots to remove the obstacle by persuading the Emperor to send the Prince on an expedition to subjugate the powerful Kumaso clan which reigns supreme in the provinces east of Yamato, site of the Imperial Court. Kumaso's power was considered invincible, and Ohtomo was confident the Prince would be killed in the expedition.

Contrary to his expectations, the Prince, with the new name of Yamato Takeru, meaning the most valiant man of the land, returns triumphantly to the capital at the head of his victorious expeditionary forces. Prince Yamato, however, is met with a cold reception and is ordered on another mission, even more hazardous and dangerous than the previous one.

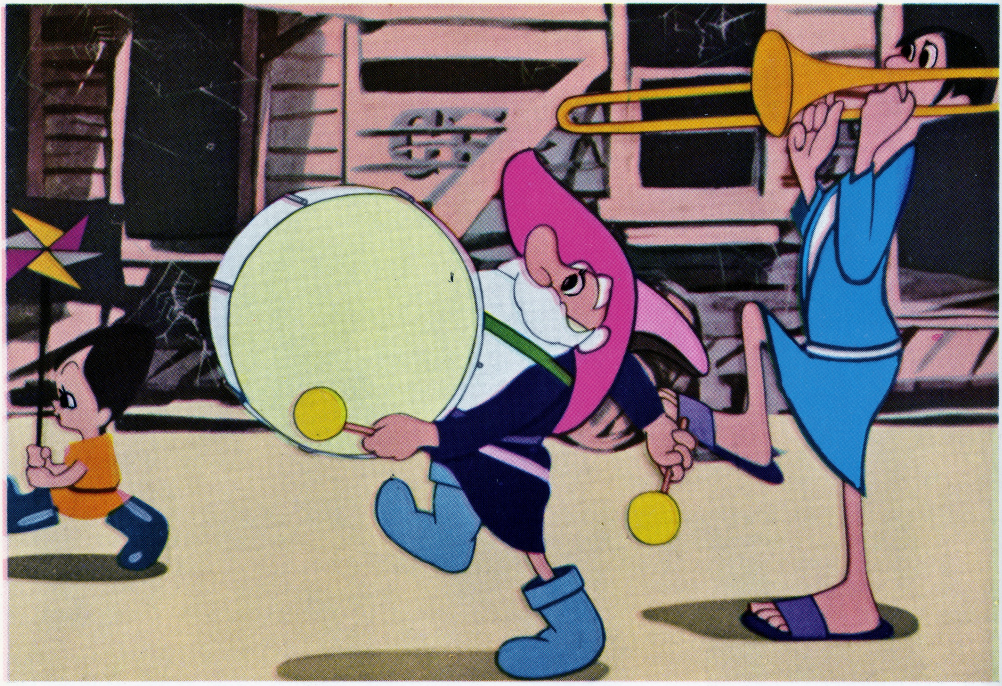
Before setting out on his expedition, Prince Yamato visits his aunt, chief priestess of the Grand Shrine of Ise, for advice and encouragement Here he meets Princess Tachibana with whom he falls in love. He asks her to accompany him on his expedition, but she reluctantly refuses on the ground that she is in the services of the gods where love is prohibited.

It is some time later when Princess Tachibana decides she must follow the man she loves, and she catches up with the Prince where he is camping on the battle-field.
Tachibana leaps into the surging sea to calm the waters.

During the course of the expedition, the Prince is ambushed by Ohtomo's men. He escapes a fiery death with Princess Tachibana by mowing down burning bushes with the sword given him by his aunt.

Learning about the Ohtomo intrigue, Prince Yamato decides to return to the capital. He makes the homeward trip by sea, but is met by a storm which threatens to capsize the entire fleet. Convinced it indicates the wrath of the gods against her love for the Prince, Princess Tachibana leaps into the surging sea to calm the waters.

Hearing that Prince Yamato is returning to the capital, Ohtomo sends an army to kill the Prince in ambush. As the Prince draws his last breath, a white swan circles the mountain where Ohtomo's troops are concentrated. The mountain errupts, a lake overflows and the troops perish—and the swan flies toward the heavens. It is a symbol of the great Prince.



TOURING THE WORLD

Produced and Directed by RYUICHI YOKOHAMA

Animation by SHINICHI SUZUKI
MITSUHIRO MACHIYAMA
HIROSHI SHINSENJI

Music by IKUMA DAN

TOHOSCOPE • EASTMANCOLOR

(Otogi no Sekai Ryoko)

"Touring the World" is a brand new feature-length cartoon prepared, produced and directed by the same staff who brought you "The Top-Heavy Frog" and "Sparrow in the Gourd."

Three years in production, hilarious and replete with interest for adults and children alike, the film consists of seven parts, each a little story, told by a character in the film, which is set in a fanciful part of a fairyland world.

Fantastic rocket launchings, an underwater zoo, waterspouts on a crimson sea, turtles playing golf, Mr. Steam Locomotive and son, a band of bungling gangsters chased by incompetent police, a kingdom of beggars, a trip to the stars—these are but a few of the enjoyable scenes, characters and events appearing in "Touring the World."

KUROBE GORGE PART III

EASTMANCOLOR

(ŌINARU KUROBE)

Produced by NIPPON EIGA SHINSHA

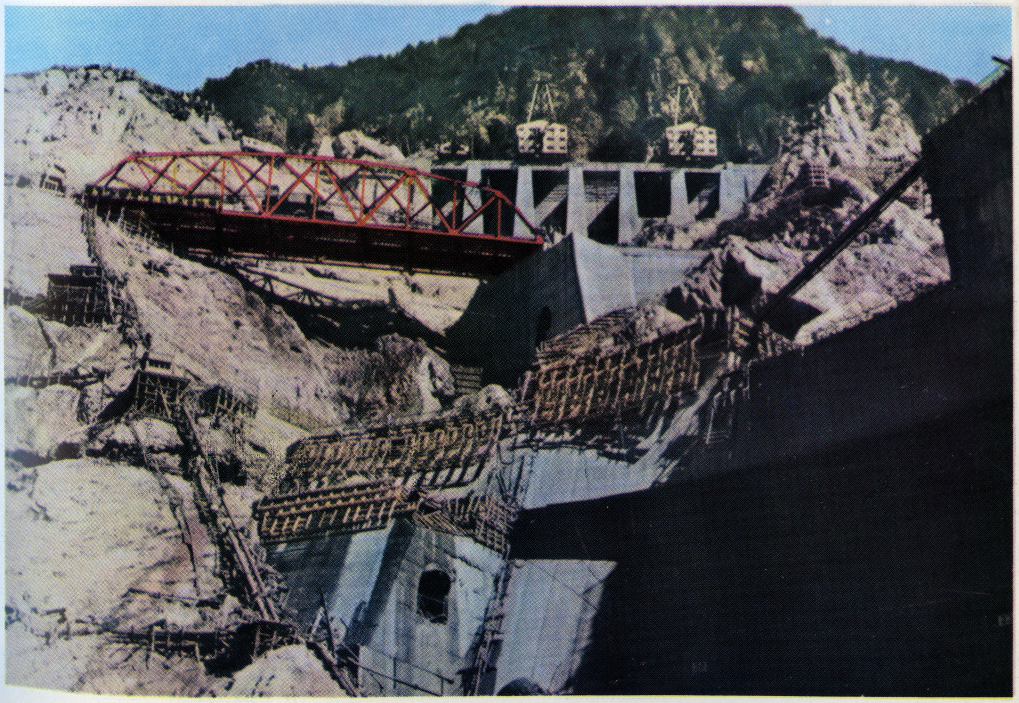
Executive Producer NOBUYO HORIBA

Photographed by MASAMI FUJITA

Music by MASARU SATO

This powerful, beautifully filmed documentary records the construction of the world's second-largest dam in the mountains of Northern Japan.

Has been awarded numerous prizes for excellence in the documentary class.



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東宝映画

東宝 TOHO

YŌKO FUJIYAMA

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